

I' M SURE THERE
WILL BE LUNCH

Study Kitchen # 0

A readerette for students of
Performative Action
Social Practices Department
Willem de Khaos Academy
Rotterdam

KARATE



PLUS!
SWIMMING TIPS



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KICK OFF SESSION
For students of Social Practices (Performative Action)
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Hosted by MICHELLE TERAN
Hospitality by KARLIJN SOUREN
Making Public by SHAILOH PHILLIPS and CLARA BALAGUER
Special Guest is MELLE SMETS from STAD IN DE MAAK
Etherpad hosted by VARIA
Location was PENSION ALMONDE (Stad in de Maak)
Fonts used in the publication, KP KWANGMYEONG and KP PK KUNG CHE,
were designed in NORTH KOREA, so we were told.

PERFORMATIVE ACTION
Class of 2019-20

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PART 1
 Karlijn' s Madeleines and Memories
 Exercise~~~~~Blindfolded Food Memory

PART 2
 Michelle' s Introduction
 Exercise~~~~~Memory of Difficult Housing

PART 3
 Karlijn' s No-Instruction Lunch Preparation

PART 4
 Melle' s Talk About Stad in de Maak

PART 5
 Building a Code of Conduct

Pirate Remix Recipe
 Swimming Transcription
 Karate Transcription
 Faceless Pinacoteca
 Faceless Phone Pictures
 By-the-Way-Melle-You' re-Being-Recorded Audio Recording
 Tablecloth Pad of Notes
 Faceless Phone Pictures

SWIMMING

KARATE



2. Ilabas ang hangin sa pamamagitan ng bibig. Ito ang tinaguriang "exhaling exercise."



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3. Kapag nasa tubig na, huminga sa pamamagitan ng bibig at ilabas ang hangin sa ilalim ng tubig sa pamamagitan ng ilong. Ito ang tinatawag na "bob-up-and-down exercise."



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6. "Upper Body Rotations"

Ilagay ang dalawang kamay sa balakang. Yumuko ng hanggang baywang at dahan-dahang iikot ang taas na bahagi ng katawan sa kanan, papuntang likod, tapos sa kaliwa hanggang makabalik sa unang posisyon. Buuin ang tatlong pag-ikot. Tapos magsimula naman sa kaliwa.



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7. "Sitted Leg Stretches"

Umupo sa sahig na magkahiwalay ang dalawang binti. Yumuko sa harapan hanggang sa balakang habang pinapanatiling direktang likod at nakahawak sa kaliwang bukungbukong. Dahan-dahang ilagay ang iyong dibdib sa iyong kaliwang tuhod, at bumilang ng sampu. Hawakan naman ang kanang bukungbukong, yumuko sa kanang tuhod at bumilang muli ng sampu.



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KARATE TRANSCRIPTION LEGEND

I arrived today with my white aikido belt after a conversation yesterday between myself and Clara about how we were going to do the documentation. Video? Audio? Writing? Photography? Drawing? We chose the last three modes for a fast publication pipeline. We were talking about writing a transcription in sync. “Like synchronized swimming”, I said.

“I have a book about Karate and Swimming!” Clara added.

The flow of ideas pingponging, riffing off of each other.

“I want to be Karate”, I said immediately. As soon as we hung up, I realized, I don’t really know much about Karate. I have been practicing Aikido for a year with a group of firemen in The Hague, and relied on my combat skills in a

TRANSCRIBING AS A SWIMMER

Breathing, proper rhythmic breathing, creates endurance. If one breathes through the first six laps, long distances are possible.

~~~~~This transcription should be about endurance, typing in a long flow, as accurately as possible. Try to remember to record breathing when you notice it. Socially engaged practice as a long-distance venture, not for the faint of heart, requiring stamina and endurance and a strong center. It is double or triple the work (and anxiety) than a normal artistic practice concerned only with itself, with the aesthetics of itself.~~~~~

Strokes must be equal, arms rotating as fully as possible in the same measure, head turning to the side cocked at the same angle. The left side of the body should mirror the right. When you reach the end of the pool to push off in the other direction, the symmetric rhythm of the body curls upon itself a bit awkwardly. I don’t quite know the proper technique. In this moment, my grace is lost. I struggle but succeed to launch.

~~~~~Attempt, as much as possible, to render each line in equal lengths, as strokes. There should be a rhythm, broken by bursts of awkward power at the end of the lap.~~~~~

Imagining my body as a wine cork, floating without resisting the water, finding the lightest, most efficient way to move with and not against what is liquid. This visualization helps me position the length of myself just so, at the right angle, breaking the surface of the water gently, letting the water flow and hold me up.

~~~~~Flow with the room and the people in it.~~~~~

The palm trees on the edges of my neighborhood’s outdoor pool, just in sight in the corner of my eye when my head breaks water. The blue sky and the planes passing so close overhead. (I lived near Ninoy Aquino International Airport in Parañaque City, Metro Manila.) The palm trees rustling like skirts in the wind as I rested at the end of my swim, my arms folded over the edge of the pool, my cheek resting on the warm pebble wash, breathing deeply satisfied.

~~~~~This transcription should incorporate breaks for the transcriber, a moment to go outside and watch the trees in the backyard and listen to the wind. Remember to watch the trees.~~~~~

What I do know is that both Karate and Aikido have in common that they are not really only a mode of fighting. It is not about wanting to fight, but being prepared and aware of the forces in a room. Working with the energy even if it directed against you.

What would it mean to document as a karateka, as a karate practitioner?

To notice the body language. To empty myself out. To observe closely. To be someone who is learning with all my senses. To figure out the routines. And also, to be ready and poised, aware of the timing and opportunities.



2

120



3

121



2

26



3

27



LAROUSSE GASTRONOMIQUE MADELEINES

INGREDIENTS

100 g of butter + for the plate
1/4 untreated lemon or other perfume like
vanilla or orange blossom water
2 eggs
120 g of sugar powder
100g of flour
3 g of baking powder

RECIPE

1
Preheat oven to 150 ° C (heat level 7-8). Temperature depends on your oven. Mine has a blower function. Larousse Gastronomique recommends pre-heating to 220 °C. In a small saucepan, melt the butter over low heat. Take the zest of the lemon finely.

2
In a bowl, beat the eggs and sugar until the mixture is sparkling. Add the flour and yeast to the rain, keeping spinning. Pour the butter by squeezing it gently (to avoid pouring the whey). Finally add the lemon zest and mix well.

3
Butter the madeleines plate with a brush, even if it is silicone. Fill it with 2/3 dough. Bake at 150 ° C (heat level 7-8) for 12 minutes then lower the temperature to 120 ° C (heat 6-7) and cook another 10 to 15 minutes. Larousse Gastronomique recommends: Bake at 220 ° C (heat level 7-8) for 12 minutes then lower the temperature to 200 ° C (heat level 6-7) and cook another 10 to 15 minutes.

4
Unmold the madeleines when they are lukewarm and let them cool before eating.

Clara asks for the things on the table to be removed. Hands come in from all sides and take of the tea towels, cups, papers. She puts on a tablecloth, flapping it out
“It’ s also a skirt, you can go inside it.”

Karlijn passes around Lindenthee and self-made madeleines. People take them and wait for each other to start eating. Nobody wants to take the first bite. I missed who eventually did (or was it me?).

It’ s not vegan no. There’ s butter in it for sure.

For the lunch there are a lot of vegan options.

The washing machine is running in the background.

Spinning one way and stopping.
Spinning the other way. Spinning faster.

Whoosh, adding water.

Glasses klinking as they are handed out.

~~~~~KARLIJN SOUREN~~~~~

~~~~~reads~~~~~

~~~~~MARCEL PROUST.~~~~~

~~~~~From the book À la recherche du temps perdu (In Search of Lost Time). Text is about eating madeleines and dipped in tea. She has baked madeleines and has brought the same kind of tea for the students.~~~~~

~~~~~Students eat madeleines and tea.~~~~~

Two friends of my parents probably the first time I met them

I said who what's that

Ha that's great someone else who wants to share

I drank chamomile tea and I just realized that in my childhood

my mother when I was ill put some kamille on my

face and I just felt this

Taste and smell is just so totally connected in a way Well um

This was kind of the introduction of the assignment

we are about to do right now

Because in this fragment is shown that taste and smell and memories

are very connected and what you're about to do right now

Take a towel each of you and then we will put you somewhere

in the room with someone else the two of you put together in room

somewhere it could also be there

put the towel on your face so you're blindfolded, you have to fold

them like this then it's a bit bigger

Make a knot

In a minute I'm going to grab your hand I will put you with someone

else you won't know who it is

The two of you are going to share a very strong memory of food and taste

5 minutes each of you

KARLIJN reads Proust:

Many years had lapsed. One day in winter, my mother offered me tea. I declined a first and then, for no particular reason, accepted.

They looked like they were molded in a shell. No sooner had the warm liquid touched me a shudder went through my body.

An exquisite pleasure had invaded my senses, and at once the vicissitudes of life had become [a lot of difficult words]

The effect that love has... I have ceased to become mortal. Connected with the taste of tea and cake.

I drink the second mouthful in which I find nothing more than the first. It is time to stop.

Not in the cup but in myself. The taste was in the madeleine. I did not go out before church. Dipping it first in lilyflower tea.

I tasted it.

~~~~~BLINDFOLDED FOOD MEMORY EXERCISE~~~~~

First you will describe the whole context of when you ate this particular dish, where, who was with you, at what time of the day, all these kinds of things

And then you will describe all the senses so when you were there what did it smell like how did it feel in your mouth

what was the sound of the surrounding and in the end how did it taste yeah

so you start with the context and then you tell about all the senses ok I'm going to ask michelle to help me to well give you another space in the room

It depends if you don't mind sitting outside I can lead you there I can take you by the hand there's a table that's outside where there are some chairs

there are some benches in the other room that can fit three pairs

we are in the living room right now and I can lead you to some places within the room where you can pair off

yeah let's do that it's nice when there's a little bit of space for each pair so you can really concentrate on the story

just put your hand on their shoulders so you know and we will lead them to a place in the space

don't worry it's just a

here is table

ok come with me just grab my hands

make sure you don't bump into something

ok yeah perfect

hahahahaha

and then here's a table and there's a bench there's someone already sitting on the bench you two will be a pair I will tell you when you can start

hi

hi

ok you can come with me take my hands I will make sure you don't bump into something

beep beep beep

hahahahaha it's scary in a way right

She is standing reading out loud.
She stands with a hand on her hip.
Only the teachers are standing,
everybody else is seated.
Swimmer and karate are fumbling
with technology. The HDMI cable
doesn't connect to the screen.
Static. Oh well, we will roll with it.

INSTRUCTIONS FOR A BLINDFOLDED CONVERSATION

Ingredients

clean tea towel
exercise guide
participants (even number for
pairs)
a space large enough for pairs
to talk

1. Unfold the tea towel
2. Fold it diagonally, and then fold it, rolling towards the point across from the first fold
3. leave a flap hanging out
4. wrap the blindfold around the

yes
ok another step
i need to find a cable
can you put your coat on please
caught up in your partner' s bag
we' re gonna go outside and i' m walking wiht you
you' re walking forward and i' m walking back
there;s a furry animal don' t worry
hi i' m taking you
there' s a few chairs and here' s the door
no i' m not really i trust you
hahahahhahahahaha ok\
ok you good then you can shuffle a bit on this side
chair scraping velcro opening
there' s another person waiting for you, you will feel her and you are a pair
ok i will tell you when you can start
one chair to the right and then the two of you are a pair
hahahahhahahahaha
let' s see ummmmm
you can put the there' s like the corner there
oh here
can you put on your jacket
i already have it on
sop i' m walking backwards and you' re walking forwards there' s going to be a stuffed animal
oooooo
yeah you just got the edge of it

- head, covering the eyes
5. tie a double knot at the back of the head
 6. the guide takes the hands of a person and carefully leads them to a quiet spot and sits them down
 7. repeat, making pairs
 8. 1 person in the pair talks for 5 minutes; the guide tells when the time is up
 9. the other person in the pair talks for 5 minutes; the guide tells when the time is up.
 10. take off the blindfold

The seeing are leading the blind.

MICHELLE asks someone wearing a blue teatowel and leads her by the hand. MICHELLE walks backwards towards the garden.

follow me just between the chair here
here?

here is the seat

just a bit further

i' m going to get yuour partner

ok give me your hands yeah

~sound of the washing machine~

there' s someone

there was someon eon the other side

the two of you you are a pair

ummm i think i' ll yeah

~speaks in dutch~

ok i' m going ot take you

there' s no

we have one person

so one of us will go with her

so um

do they know that they' re next ot each other

yeah they know

so you have five minutes and you will decvide who is going to

talk first to tell the other your memory as detailed as possible

and i will tell you when we will switch

“PUCK, jij mag daar even blijven
zitten” (KARLIJN speaks Dutch)

Everyone else is waiting patiently,
blindfolded. One by one they are
taken away, led by the hands in
pairs. Baby steps shuffling, gingerly
navigating around tables, chairs,
other people.

(the etymology of pedagogy points
to this power relationship of leading
someone around)

surrender to the movement, trusting

You have 5 minutes to tell the
other your memories as detailed as
possible.

Shall we take off the blindfolds?
NO

People still take with their hands and
nod while conversing with their eyes
closed.

Rose marmelade made me think of my childhood

Pine nuts. when I was 15 I had them for the second time. All the sudden I had a memory from when I was two. What was that?

EAVESDROPPING MULTIPLE CONVERSATIONS

To see my grandma again. When I am in Haiti, I visit. My father is born close to the sea in the Carribean.

In 2010 there was an earthquake. When I was there it was a real shock for me, because so many places were destroyed.

The dish I want to talk about is fish taco. With my best friend we both like this.

I am sorry to interrupt you, you mean Calamari?

No, white fish!

you know this red fruit with seeds, granate apple? Also added guacamole. My friend rolled the fish in chips, making crisy fish. We made



For me it is like you go on a holiday with someone in a really short moment and you get to know the other better but in another kind of way

And also what you told when you can't see and you also know that the other one is not able to see you

it's a different atmosphere these kinds of things you can use in the study kitchens to think of how you want to meet someone else

what you can use to make another context

the normal chit chat you just don't need these things or sometimes it's far more awkward than doing things in a place like this

some of you got to know each other a bit better already

it together. We hadn't seen each other in a long time. We listened to AMY WINEHOUSE. It was the first dinner we had together. Everytime I taste it, it reminds me of that happy day, with my best friend. She's a good one, one that I want to keep forever.

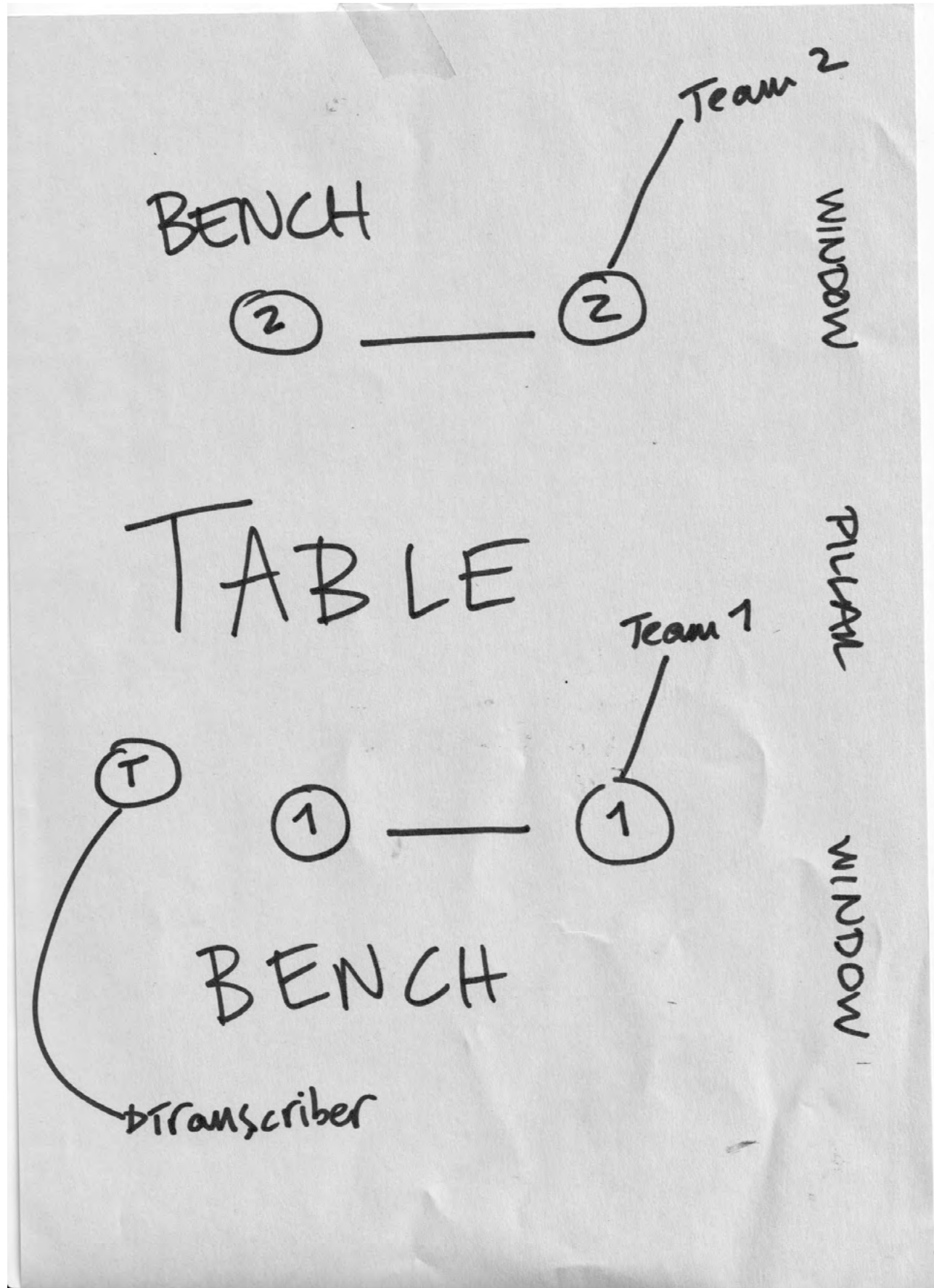
The last time I ate this dish is two weeks ago. Even who don't like fish like this. I don't eat meat or milk products so much.

I feel like I've had two meals now. It's easier to listen when you don't see someone.

KARLIJN

it's like you go on a holiday with someone for a really short moment because you can't see and you know the other can't see you, it's a different atmosphere. We can think about these kinds of things in the Study Kitchens. How do we want to meet other people. We don't always need the normal chitchat.

Hi. How are you? What do you do?



IT WAS 5 YRS AGO
 THE NEAREST BIG CITY MANRESA
 I'M FROM A VILLAGE
 NEAR THERE'S A STREET CALLED MANRESA
 I TOOK VIOLIN LESSONS THERE
 BECAUSE MY FRIENDS R KEEPING IT
 WE CAN GO FURTHER THAN THAT
 IT GIVES ME A WARM FEELING ABOUT
 MY GRANDMA
 I BOUGHT BOTH CUPCAKES
 A STRAWBERRY ONE AND AND ORANGE ONE
 YES OF COURSE
 JUST BE SLOW NO WORRIES
 SO WHERE ARE YOU FROM
 SOUTH KOREA
 I REALLY LIKE THIS
 CAN YOU TELL ABOUT A MEMORY
 TWO YEARS AGO I WENT TO AN INDIAN
 RESTAURANT WITH MY BOYFRIEND, EX-BOYFRIEND
 THE WEATHER WAS CLOUDY BECAUSE IT WAS
 FEBRUARY

THE NAME WAS DALIA PANNEER

SWEAT I WAS SO NERVOUS

MY MEMORY IS A LITTLE CORRUPTED
IT DIDN'T HAVE TO DO WITH THE TASTE
OR THE FOOD

I WAS VERY YOUNG

I WAS WITH A FRIEND OF MY MOM

MY MOUTH WAS SMALL

WE WERE EATING SOMETHING WITH
SPINACH WITH TOMATO

FOR ME IT WAS I WAS 10 OR
SOMETHING WITH MY GRANDMA

I'M NOW 25

SORRY

MY TEACHER

I'M TRYING TO REMEMBER

THAT'S ALRIGHT

WHEN I TRY TO PUT THEM IN MY
MOUTH OR CUT THEM IN HALF

LET ME ASK YOU SOMETHING
WHY WERE YOU EATING OUTSIDE

15 MINUTES IN THE OVEN

YOU COULD SMELL IT SLOWLY
EATING AT THE GARDEN OF YOUR
HOUSE

IT IS AN AWKWARD BUT FRIENDLY
MEMORY

IT'S A MEMORY OF THE HOUSE
I STILL EAT IT WITH MY MOM
THE MEMORY THAT WE ARE STILL TOGETHER

(SILENCE) (COUGH)

(SIGH) (SHUFFLING)

(PEN SCRATCHING)

So today is a series of introductions to the space the context and the course
we will explain what we go on what we are actually doing
another introduction

MICHELLE

Today is a series of introductions.
To the course, to the space, to
each other.
Everybody turns and shifts to look
MICHELLE' s way.

~~~~~MEMORY OF DIFFICULT HOUSING EXERCISE~~~~~

uh uh for the next part is um let's go um in a circle and each give your name and if you feel like sharing an experience or story um um of an experience with housing

if you want to share you can share a story a difficult story related to housing

i grew up in a small rural town in the south of REDACTED PLACE

leave my country

transient

temporary

sublet to sublet

not having the proper papers

getting getting settled

sort of moving from familiar to unfamiliar

REDACTED PLACE

7 am

isabel

2 hours

5 am

apartment

we

20 other people

blockaded door

a heavy boom

fridge went flying

policemen in riot gear

that was the day

first time

Share a difficulty with housing.

ONE

I have been living in Europe for 17 years now. I am from Canada. My father is from Mexico. It was a random arrival in this small time. Transient situations, moving from sublet to sublet. All the difference bureaucracy. I arrived a 5 in the morning and her door was blockaded. A heavy boom on the door and the fridge feel. That was the day ISABELLA

TWO

living for six weeks in Angola in Africa. It was an interesting experience to live with them. The house was very small and we have to share the room.

I thought they are coming into their private space, but it was the other way. It makes it very "normaal" for me, like my own family for a few

moving to REDACTED PLACE  
friend' s family  
house was small  
the other way  
beautiful stories  
normaal voor mij  
seems like my own family  
i' m from REDACTED PLACE  
little village called REDACTED PLACE  
near REDACTED PLACE  
i have no story  
specifically to housing  
puahed from many  
places  
village to REDACTED PLACE to REDACTED PLACE  
i wasn' t able to develop  
as a person  
the people  
community  
to be comfortable  
conservatory was hogwarts  
first time abroad  
searching for a room  
difficult  
tomorrow i' m moving in  
we will see  
my name is REDACTED

### THREE

from Catalonia from a little village called Salien (?) near Barcelona. How I have been pushed from my villiage to Barcelona because I wasn' t able to develop myself as a person. I didn' t find the community to be comfortable with. I studied music at the conservatory. It' s the first time that I am moving abroad. First time searching for a room all week. It' s very difficult to find somewhere to stay here during my Erasmus program. Tomorrow I think I' m moving into my room.

### FOUR

Nicaragua, Panama travelled for 6 weeks with my son. There were quite some men who slept in the hostels. I didn' t know why. But they were working in the city. The difference between us having the luxury to travel and them who couldn' t be with there families. It was a big gap, let' s sya.

i was traveling with boyfriend and son  
to REDACTED PLACE, REDACTED PLACE, and REDACTED PLACE  
slept in hostals that were cheap  
quite some men who slept there  
first by the themselves  
didn' t know why  
they were working in the city  
couldn' t join their families  
had to make momey  
difference between us  
our luxury  
sleep there to make money and work  
big gap  
my name is REDACTED and i' m from REDACTED PLACE  
can i think and pass to someone else  
i' m REDACTED  
i have a fresh story  
as i was printing out this morning  
message from my best friend  
i just moved  
live with my girlfriend  
one friend being evicted  
other friend getting divorced  
has a child  
how do you pick  
another house for person with child  
i got a call

FIVE

I' m from South Korea.

She requests space to listen, the  
group agrees.

SIX

When I got into puberty, I was  
living with my dad because he is a  
little more chill. There will always  
people in the house. I guess they  
were kind, but they didn' t always  
wear tops and had a lot of tattoos.

One day

Later on I found out that my dad  
was growing week. I live in a really  
nice appartment and I don' t think  
my dad really has a house.

SEVEN

Last year I broke my elbow. I live  
on my own. It became a really  
good experience. All people from  
my school came over. They were  
cooking for me. Actually it became  
a way to create bonding.

house that they moved in doesn't allow kids  
she has to leave in two days

she will be staying in my new house in REDACTED PLACE

background in squatting movement

housing dilemmas

makeshift solutions

moved 17 times in 5 years

lived in a washing machine room

feel like i'm too old for that now

middle of boxes right now

my name is REDACTED i'm from REDACTED PLACE

born in REDACTED PLACE

i was 15 went to live with my dad

he's a little more chill

wearing tattoos, only jeans, looked tough

guy who had a key of my dad's home

he grabbed my cereal

he poured it out

took a package

my dad was growing weed in the garage

now i live with

i'm from REDACTED PLACE

i broke my right elbow

complicated to cook

do everything on my own

all people went to my house

cooking for me

Hi, I'm EIGHT. I'm from the Philippines. I had a living room full of boxes. I lived with my father and my daughter. The night before I left, my best friend showed up to help me back. When I moved here my father also moved. None of my siblings showed up, but my friend showed up. Everything I think of that story it makes me cry.

EIGHT with tears and I can't concentrate on the next story.

NINE

just a yoga mat in my room to sleep in..

TEN

As I'm hearing your stories, I realize I've been really lucky. Camping is what I do most of the summer. I shared a tent last weekend with a friend of mine. Always a good experience how little space we really need.

helping me  
became how to create more links  
every time i think of that story it makes me cry  
i' ve been really lucky with housing in the netherlands  
struggle  
ten people living in our house  
some would live for a week  
now everyone found a place  
interesting time for me  
fun to have these people around  
i really enjoyed it  
yoga mat in my room to sleep on  
hello i' m from REDACTED PLACE  
i' ve been very lucky  
mosr difficult situation is camping  
sharing a small piece of plastic  
most of the summer  
shared a tent with a good friend  
always a very nice experience to realize  
how little space you actually need  
it' s still comfortable  
i' m REDACTED and i' ve never moved in my life  
it will be my first time  
i really like it at my home  
my school is here  
something special  
parents are architects

## ELEVEN

I' ve never moved in my life. For my intership, I' ll leave for the first time. I' m from Rotterdam and wanted to go to this school. I' m really lucky. My parents are architect and our house is really weird for other people. Why don' t you have a door on your bedroom. I don' t really have a problem with that.

## TWELVE

I' m from Hungary. I' m also pretty lucky with the housing. We built an installation for Oerol festival. 15 people shared a house. We spent all the time together and had to share a military tent.

A man enters the room

## THIRTEEN

Here I just live in a dorm. It was so hard to get into it, I had to call a lot of times. I' m happy I got a kind roommate. I just get used to the

house is weird for people  
no doors  
not even my bedroom  
no private space  
i don't have a problem with that  
my name is REDACTED i'm from REDACTED PLACE  
pretty lucky also  
memory with building camp  
installation for festival  
15 people shared house and it was great  
one and a half week  
two or three nights  
military tent  
after this  
awful  
hated each other  
one and half week  
i'm REDACTED from REDACTED PLACE  
also lucky at home  
here i live in a dorm  
so hard to get into it  
my name not on list  
call a lot of times  
get my room here  
happy i got a roommate  
now i get used to situation  
to live with someone else

situation. AT home I always lived alone.

#### FOURTEEN

Originally from the South. When I was 17 I wanted to move to Rotterdam. My mother was talking to another mother and luckily I found a house for the past 5 years. I'm pretty lucky that I found something I like.

#### FIFTEEN

I'm from Sweden. Me and my mom have a rough relationship. When I was 15 she threw me out. That was a hard time.

#### SIXTEEN

I live in Haarlem, already 25 years in the same house. I never moved. Now my parents are divorced. I have a big house. I want to live in Amsterdam maybe, but it's really expensive.

at home i lived alone  
now it is experience for me  
hi my name is REDACTED i' m from REDACTED PLACE  
originally from the south  
wanted to move to Rotterdam to study  
first my brother lived there  
then i lived with friends  
still i do  
lucky that i found something i liked  
my name is REDACTED i' m from REDACTED PLACE  
i don' t have bad experience  
rough relationship with my mom  
she threw me out  
now i lived with friends  
when you' re 15 you don' t know how to be by yourself  
but i don' t have any bad experience  
not worse than that  
i am from REDACTED PLACE  
i never moved  
i lived with two brothers dad and mom  
divorced  
brothers left  
big house  
searching from what i want  
i want to live in Amsterdam but it' s really expensive  
thanks for sharing  
covers a lot of critical areas

SEVENTEEN  
I needed to find a place quickly.  
That' s almost impossible in the  
Netherlands. I thought I would hate  
community living. I found out that  
sharing basic things, like washing  
machine and kitchen inspired me  
a lot. It became a big part of  
my sense of home. It have a new  
insight.



finding shelter exercises in the collective  
we are expecting a guest very shortly who will talk about where we are  
into the subject of housing  
when he arrives  
talk about this location  
project page on mywdka and read through the course  
i brought the printouts  
what time is the break  
there is no break  
just step out if you need to  
hi melle  
if you wanna share just talk about  
experience related to housing  
topic of housing  
if you want to share a difficulty  
in one line?  
we did two or three  
actually you eat a madeleine  
i started to live here in one of the Stad in de Maak places  
almost impossible to find a place quickly in the Netherlands  
i thought i would hate communal housing  
thought i would hate it  
sharing of basic things was actually great  
whole idea of living together, apart together  
new model of sharing  
inspired me a lot became a sense of home  
insight to the opportunities

~~~~~

JESSE: Is it okay if I smoke a
cigarette?
MICHELLE: not that much of a
break. There will be a break soon.

~~~~~TRANSCRIBER TAKES A BREAK~~~~~

~~~~~murmuring

~~~~~assignment is read again, one person had decided to take a break then the whole class took a break~~~~~

that's also good to say

that some things

the first time i read the text there were some parts that i didn't understand

i'm thinking immediately of civil disobedience as a non-violent way

i was watching a talk on line about a catalan writer

she talked about a book about polygamy

polyamory

how we relate to each other and create a we

who is the we

she was creating the work with Mariana Garces, a catalan philosopher

how we build community and relate with each other

how power controls our lives

conviviality

forms of coexistence

ways of relating to one another and ways to live amongst other people

i have developed a reader with input from my colleagues

potentially useful texts and resources

one of them is by Ivan Illich

Tools for Conviviality

notions of the commons

forms of relating to humans, non-humans, sharing of spaces and resources

elements that comprise the world we live in

form of relating based on sharing

Performative Action experiments with radical forms of community building, social action, and commoning. It explores notions of the performative—or that which effects change—by looking at alternative forms of protest, pedagogy, and conviviality (forms of co-existence) in activism and the arts. It is engaged with processes of learning and unlearning, rooted in critical practices of care and the political value of the everyday.

What does this blurb make you think of? Are there words you don't understand?

As someone who is living in a house, or a designer? How do we position ourselves?

Are there parts that you connect with or do not understand? The first time I read the text, I had some questions and did not understand.

give back as much as you take  
not taking all the resources  
forms of sociality, social relations  
performative  
the way we act? putting on a show, i would say  
anybody else  
can i?  
i have a background in philosophy  
besides the everyday use of perform as in to act  
i' m thinking of a book called How to Do Things With Words  
i can' t help but think of it as a philosophical context  
i' m blanking out on the author  
i can google it for you J.L. Austing  
how to change with words  
promises change things  
expanded my sense of what performance could be  
it' s not about being a dancer  
includes language eating your alarm clock going off  
the ways we can say do act and everything has an impact  
i pronounce you man and wife  
through words put something into action  
Judith Butler developed her theory of performativity through gender  
use of language and naming sets things into motion  
theory which applies to body and space  
theoretical work is relating to the social movements  
occupy  
when people stand together

I' m thinking of civil disobedience,  
going against the system. Activist  
protest movements.

Is there some example, an image?

A book about polygamy. I don' t  
know how to call it polyamory. It' s  
about the WE. GARCES, Catalan  
philosopher. How power controls our  
lives.

The power has hands from above  
I have developed a reader, with  
input from my colleagues. It includes  
a text by IVAN ILLICH in which he  
speaks about the commons, sharing  
with humans and non-humans.  
You give back as much as you take.  
Not taking all resources or space.  
There are a number of texts related  
to this form of social relations.

Performative: the way we act,  
putting on a show. [?]  
BUTLER: gender is also a  
performance.

bodies in unison  
by those public actions make change  
naming creates something and makes change  
explain a little bit what we are doing  
format of the study kitchen  
strong part and method we are using  
so um  
we are in a living room  
where we are  
next series of steps idea of road map of today  
then i think we break into another food action by karlijn  
while that is happening we will bring melle in and  
talk about Pension Almonde  
where we are  
through that address this assignment  
talk about it in detail  
idea is not that you lap it up  
but look at what is being said  
when he was looking through the description had interesting  
questions about the language  
what is actually happening  
can we revise it  
build together  
group code  
what can we do in the space  
not in the academy  
not in a neutral space

When people stand together, bodies  
in unison. The politics of naming.  
Naming creates something.

CLARA

So that's where the name of the  
course comes from. Often times we  
use performance and performative  
in ways that are sometimes  
interchangable.

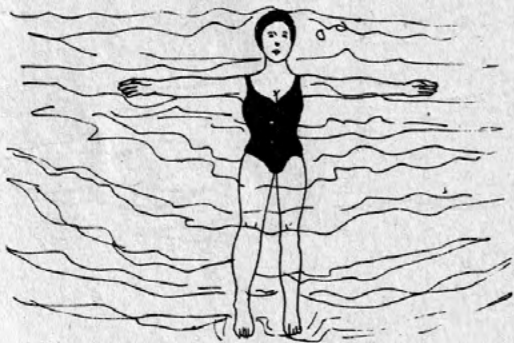
A speech act changes things. Any act  
changes its environment. How to act  
in ways that are not in an armchair  
on in a gallery?

MICHELLE explains

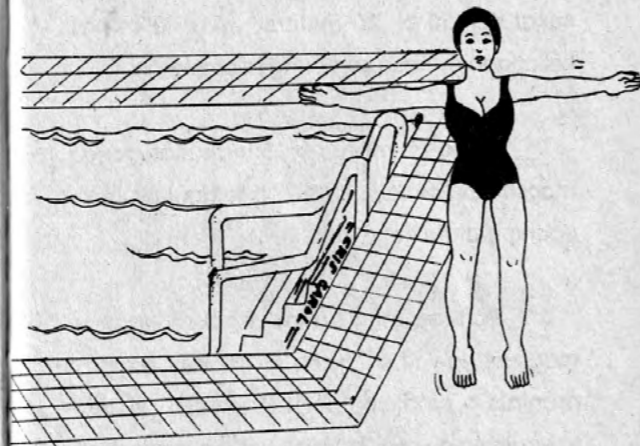
her hands are in motion, rolling  
over each other. Together making a  
point.

Language and how things are being  
said is important. What is actually  
happening? What can we do in a  
space? We are not in the academy.  
What is the group code? Important  
to build up as an introduction.

8. Para lumakas ang mga binti, tuhod, at paa, habang nasa tubig, lumakad sa pamamagitan ng paggamit sa mga daliri ng mga paa ("tiptoe exercise"). Ito'y maaari ding gawin sa labas ng tubig.



146



147



B

50

### Ang "Knee Punch"

Ang "knee punch" ay isang pamamaraan ng karate na mabisa kung ang iyong kalaban ay malapit lamang sa iyo. Ang "target" ng "knee punch" ay ang maselan na bahagi ng iyong kalaban.



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important to talk about and build up

~~~~~STUDY KITCHEN FORMAT~~~~~

there have been three things going on in this room right now

i will decode it

FOOD - Karlijn has developed actions in the program around food

HOST - I am setting up the order of events

DOCUMENTATION - Shailoh and Clara

documenting,

archiving,

making public

this is STUDY KITCHEN 0

three more study kitchens in the fall organized by you

this group will be divided into three smaller groups

organic process we don't really know each other yet

three groups will each take turns taking a role

host doesn't necessarily have to bring in talking can be in another format

we will have a publication at the end

involving hospitality aspect host aspect and documentation aspect

workshops and theory practice seminars

beginning part of the course

issues around housing

the politics of housing

texts looking at practices

field trip to amsterdam

former jail, jailkeeper's houses occupied by squatters

whole property has been bought

houses being demolished

There are three things going on in this space. KARLIJN has built up the food activities. I am the host. I have the book. I am setting the order of events. And then we have SHAILOH and CLARA

SHAILOH

Karate and Swimming. Publishing and Documenting.

CLARA

If you are not interested in my religious pamphlet or philosophical book, you might be interested in what to do in case of disaster. Different voices. I do social practice - art and cultural programming in rural areas. Publishing became integral to the practice. Tied to a place and the people. It resisted restaging in gallery or museum. It lost honest and a lot of. the charge. Publishing became a way to interface. I had to get money. I found a group of peers. In the Philippines it's science fiction. The

number of other sites of housing in the autonomous cultural field

what kind of community actions

~~~~~TRANSCRIBER BREATHES DEEPLY AND HEARS HER OWN BREATH FOR THE FIRST TIME THIS MORNING~~~~~

flame throwing bikes

street protests

aesthetics of community spaces

cooking practices

i' d like to share with you

people who have already been evicted from EDM

building where my studio is located

property owning-anarchists

are you still narchists if you own property

hahahahahah

that' s the question

what it means to join forces

if there is anyone who is not comfortable with cycling 10km let me know

don' t be shy

it is easier if we are comfortable cycling but there are other ways that

can be arranged

~~~~~TRANSCRIBER TALKS ABOUT DEEP LISTENING~~~~~

last thing i wanted to point out

laboratory of insurrectionary imagination

between rural france and rural UK

set up to protest the building of a local airport

act of publishing as you go along. Bamb. It' s an alternative way of participating in the cultural field. For me it' s super important. It is a lot of work, but it is possible. It' s not a course for the "genius" solo artist. Food is a great way. You have to work together to archive and document. We are showing you instead of telling you.

MICHELLE Three groups will each take turns playing a role in the next study kitchens. Hospitality, host, documenting/publishing. We can talk about how you do it - it can be in another format. We will be in this room for these. We will also have theory-practice seminars. This is all on the planning.

CLARA on Deep Listening
I' m not sure what kind of research you' ll be doing, but what I do know is that these are difficult topics we will be discussing. For the last 2 years. I am an online troll. We

lot of solidarity with local community
workshop and evening lecture
SHAILOH Tools for Action
inflatables in social movements
wider spectrum of aesthetics of protest
working with trans community in bogota
and anti-fascist protest
nice to have break
cigarette, i did not forget you
switch modes
melle will also come in as well
we will empty the table and leave the table cloth
come to me
i will hand you either a tool or an ingredient
and you have to figure it out yourself
there will be lunch
i think you will manage
but let' s see what happens

have a fascist president. After a few years, I realized I had forgotten how to listen. Learning as a women to be aggressive and speak up. This is my form of protest. And also, I do deep listening, as an act. Important as you go out into the field to listen, not just with your ears, but with you whole body. I will be sharing the tools, I don' t know if it' s really a skill. It' s based on the work of PAULINE OLIVEROS

MICHELLE

The LABORATORY OF
INSURRECTIONARY IMAGINATION.
Insurrectional Tactics. Rural commons protesting the building of an airport. Solidarity of local farmers. They will come to do a workshop and eve.

Passing on the baton to KARLIJN

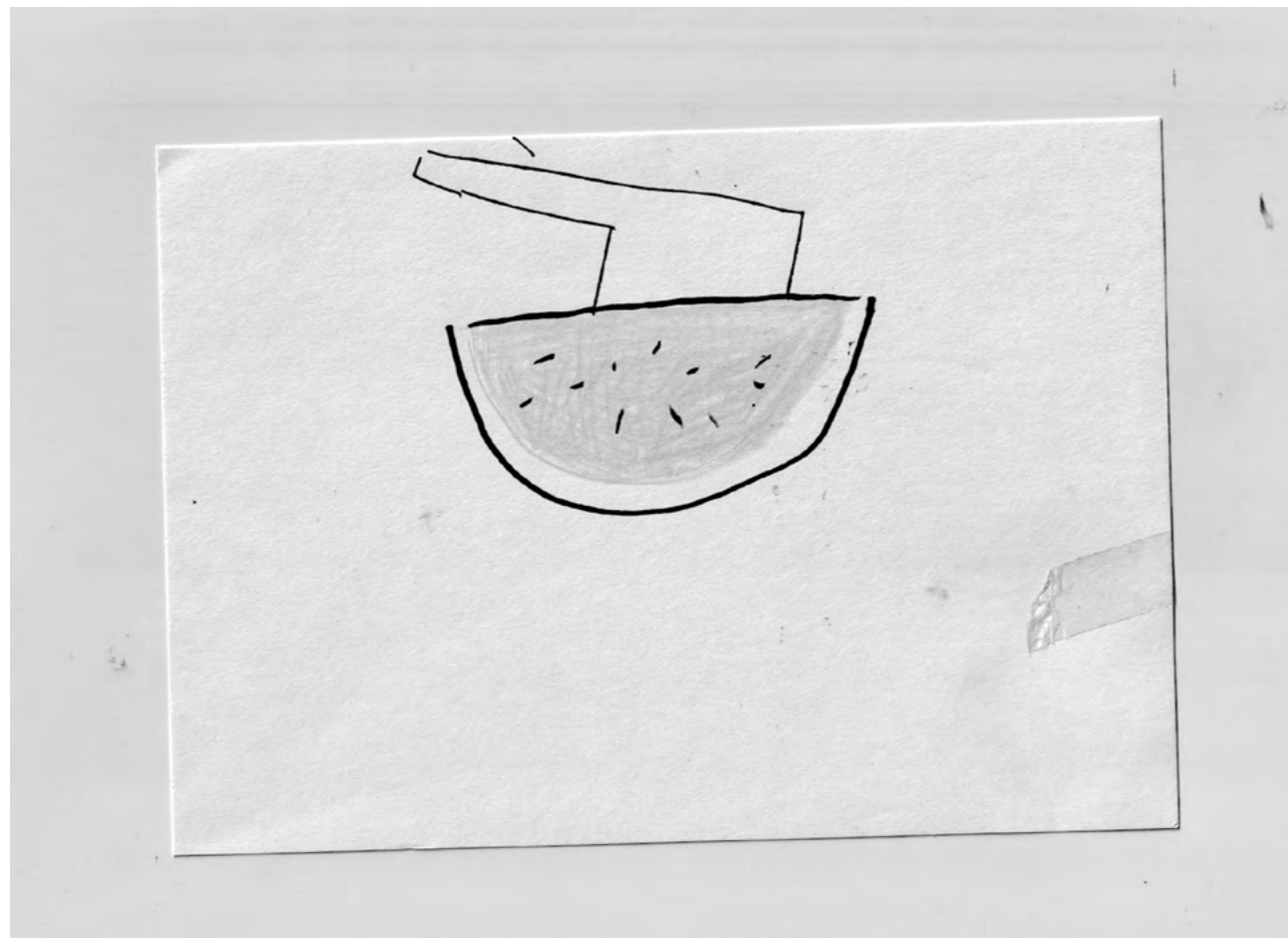
These are where the cigarettes come in.

Empty the table. I will hand you a tool or an ingredient. That's it, you will figure it out yourselves. I'm sure there will be lunch.









you are a group in progress
different things to taste
when I did the shopping I
thought we could make a
dish with watermelon and mint.
Next time we cook together
we will see how it will evolve.
NICE STACKING!
we are a detail-oriented group.



MELLE

in a budget efficient logic, these houses cannot be saved. A whole street was evicted. The more people who leave, the easier it is to push people out.

HAVENSTEDER is realizing it's not a humane thing to do. They are also very scared that people will revolted. Some streets are. It costs them a lot of money.

That's where we come in. They thought we will keep the neighborhood alive. Then we will throw artists.

***CLARA is recording us.

You are in public here. This is a political space. you are not at home. Everyone who steps in this space is responsible. Everybody has a voice.

We are on the front line of the struggle and dilemma of city renewal and making. Poor people are kicked out, pressure of the real estate market. Money is so cheap, it's easier to put into something.

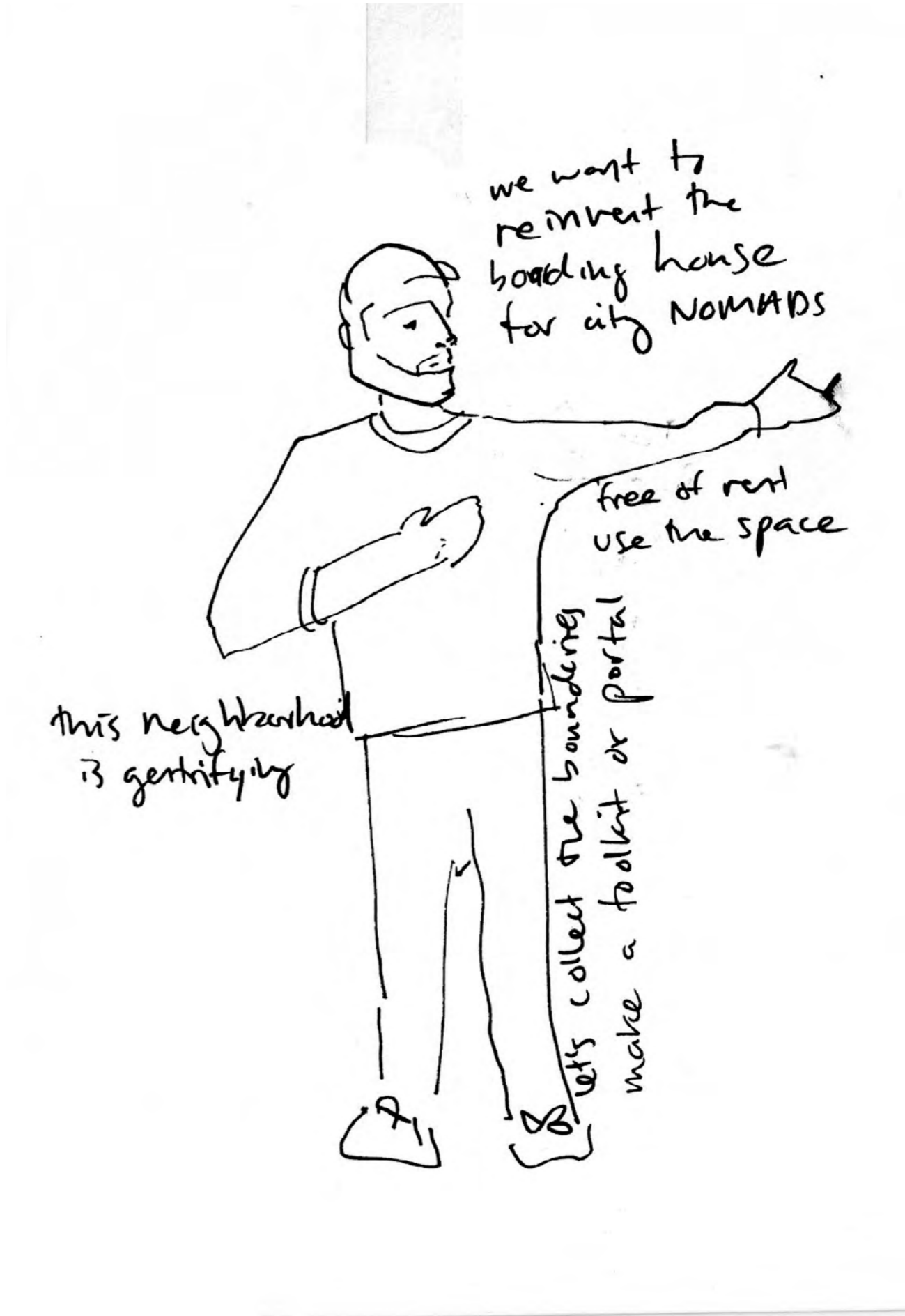
EATING WATERMELON AND LISTENING

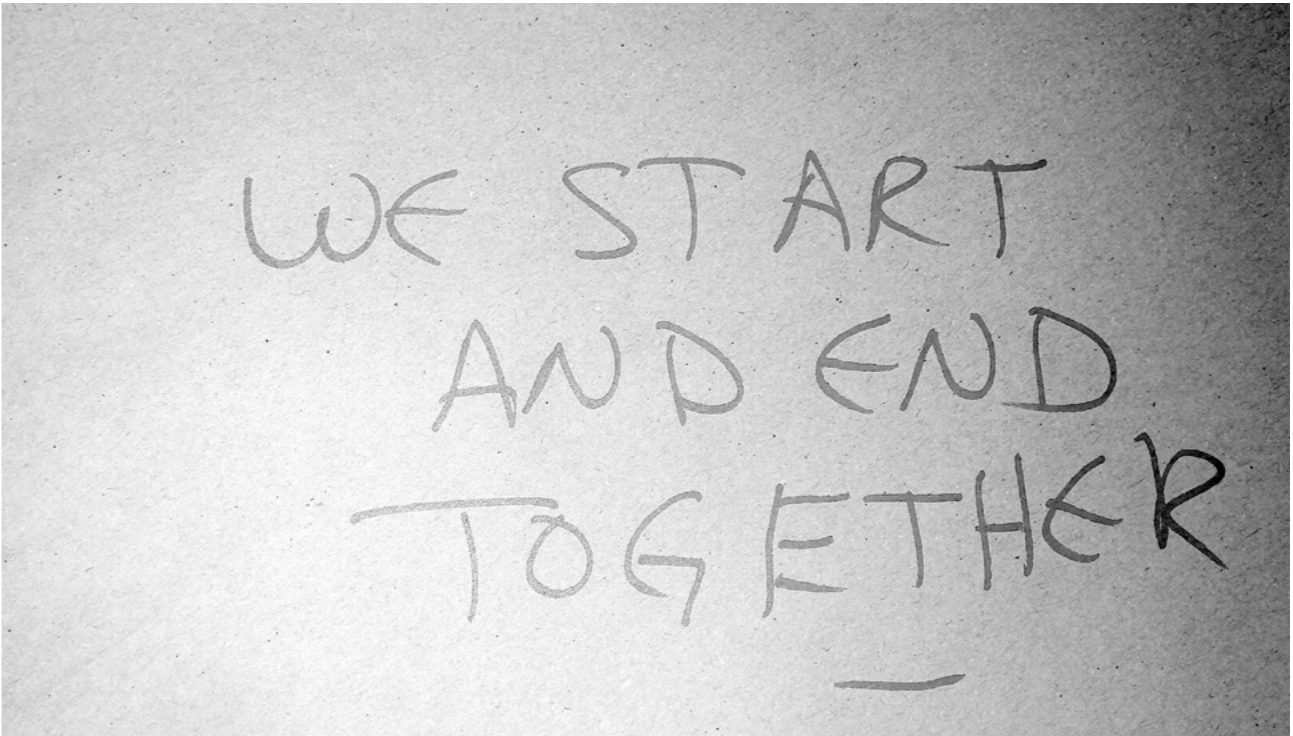
<https://soundcloud.com/theofficeofculture-design/performative-action-kick-off-melle-smets>



the boarding house popped up. It used to be popular in the US until NIXON. People were sharing things, must be suspicious.

NOW we are collecting
YOU ARE IN PUBLIC
everything is about
RELATIONSHIPS
bring attention
the people here are "researched" a lot
WHAT IS ALREADY THERE?





WE ARE ALL
TEACHERS
AND LEARNERS.

RESPECT
THE VOICE
SPACE

Do not knock on the
doors of the residents
without asking
SIDM First.

This space is
about sharing

RIGHT TO
SPEAK AND
AND RIGHT
TO PASS

do not take
out more
than you
~~gave~~ put
in,

BE SENSITIVE
AND IN TOUCH
WITH EACH OTHER

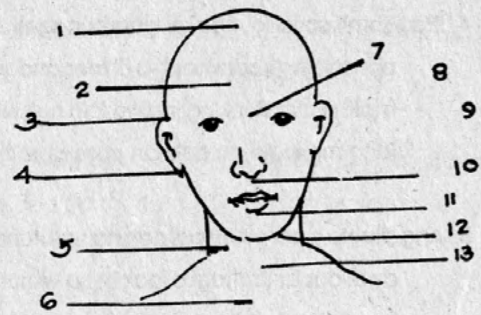
MAKE THE
SPACE
INCLUSIVE

make small
contributions

LISTEN TO
EACH
OTHER

INCLUSIVE
leave the space
in ~~some~~ same state (or better)
as you left it
(cleanliness)

COOPERATE
DON'T
COMPETE



The Front of the HEAD

| Number
Description | Result of LIGHT
Impact | Result of FULL-
POWER Attack |
|-----------------------|---------------------------|---------------------------------|
| 1. Top of Head | 2 | 4 |
| 2. Forehead | 2 | 4 |
| 3. Temple | 3 | 5 |
| 4. Cheekbone | 2 | 4 |
| 5. Neck artery | 3 | 5 |
| 6. Cervical trachea | 3 | 5 |

| | | |
|----------------------------|-----|-----|
| 7. Glabella | 2 | 4 |
| 8. Intraocular
pressure | 2 | 4 |
| 9. Eyeball | 2/3 | 4/5 |
| 10. Philtrum | 1/2 | 3/4 |
| 11. Jaw | 2 | 4 |
| 12. Chin | 2 | 4 |
| 13. Adam's apple | 3 | 5 |

WERONIKA, YOUR CHAIRS HAVE A NEW HOME

